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To the Editor of the "Musical Times."

SIR,—I enclose you a few lines commemorative of one of the most clever musicians that Hull ever produced. At his funeral the whole of the choir of Holy Trinity Church attended in their surplices, and (with other musical friends of the deceased) sung the services for the dead.

Lines suggested on the death of William Matthew Glenton, late organist Hull Harmonic Society, who departed this life June 24, 1851, in his twenty-second year.

[The subject of the following lines was stricken with that deadly enemy to the youth of England—consumption. A mournful reminiscence is connected with his death. On the previous afternoon he was invited out to tea, at which party he was congratulating himself upon his improved health. Alas! poor youth! The treacherous life-destroyer had done its work. The following morning he was a corpse!]

With premature, and yet with ruthless hand,
Insatiate Death thy Lyric Muse hath stay'd,
Leaving a mournful, sympathising band
Long to regret the early debt thou'st paid.
Imperfect as thy earthly works were giv'n,*
(Alas! that we so soon should be bereav'n!)

May they have gain'd for thee a place in heav'n!

Mozart, Bellini, Mendelssohn—all young—
Amidst their vigour were transplanted hence,
To show that genius, with precocious tongue,
Triumphant may its minstrelsy dispense.
However much, then, thy untimely fate
Evinces from us sorrow deep and great,
We hope thou now hast gain'd a happier state.

Go, then, frail youth! As Time, with lenient hand,
Leaves on the mind a sorrow more subdued,
Enough if thou hast reach'd a better land,
'Neath realms of light where only joys obtrude.
Time worketh wonders; and, with those we prize,
Our hearts are lifted far beyond the skies:
Nor should we murmur when the object dies.

* The deceased had composed, among other pieces, an Anthem of great merit, which was performed at the Public Rooms some years ago; but his greatest effort was a Mass in C, and which was in course of rehearsal at the time of his death.

Yours respectfully,

Hull, July 18, 1851.

A. R.

TO CORRESPONDENTS.

J. S. E., Ackworth, will find the madrigal in the present number.

D. B., Edinburgh.—We regret that our periodical is not better supplied in the northern metropolis, but if music-sellers are too grand to supply three-halfpenny papers, news-vendors or periodical dealers will sell either the current or back numbers.

E. C., the City.—The biographical notice of the composer Curschman is not lost sight of, and shall appear as soon as we possess the requisite material.

W. H., Birmingham.—The trio by Mr. W. Horsley, Mus. Bac., which you mention, could only be reprinted by permission of the composer. We are already indebted to the composer for the glee "Come follow me," kindly written for and presented to the Musical Times, and the other glees appeared by a money arrangement, which although liberal on Mr. Horsley's part, was too heavy an expense for us to repeat often, considering our price is only three-halfpence.

Brief Chronicle of the last Month.

LIMEHOUSE CHORAL SOCIETY.—This society was founded in July, 1848, as a class for the study of the elements of vocal music, under the tuition of Mr. Hodd, and under whose conduct they continued for instruction and practice until September, 1850, when Mr. Hodd announced his intention to break up the class, advising his pupils to seek farther practice at the various choral societies in the neighbourhood; when they immediately formed themselves into a society, selected a committee of management from their own body, and unanimously invited their former teacher to become their conductor. The society has since gone on very prosperously, practising the works of the great masters, and now number nearly fifty members. On the 26th of June, they gave a gratuitous concert to their friends, consisting of Mozart's *Twelfth Mass* and Dr. Elvey's *Resurrection and Ascension*, concluding with Novello's beautiful arrangement of the National Anthem, "God save the Queen." The school-room was crowded to excess, and the performance gave very great satisfaction, at the close of which several gentlemen of influence in the neighbourhood gave their names as subscribers; and I think this society bids fair to become one of the most prosperous at the east end of London.—*From a Correspondent.*

HACKNEY LITERARY AND SCIENTIFIC INSTITUTION.—The music class under the direction of Mr. J. S. Terry, organist of Hackney church, performed a selection of sacred and secular part music. On the whole the parts were very well sustained, and did great credit both to the teacher and class.

SACRED HARMONIC SOCIETY.—A very fine performance of *Elijah* was given in Exeter Hall, on Friday the 25th, on which occasion the whole of the immense orchestra kept as well together, and seemed as manageable, under the direction of Mr. Costa, as if it had been only that of an ordinary oratorio or concert. The advance of the Society in aggregate proficiency is altogether very great under his direction. The chorus has obtained more precision and delicacy in lights and shades, the accompaniment is more refined, and the effects of the organ better planned than they were formerly; there is altogether less noise and more music. Madame Clara Novello sustained the principal soprano part. Her pure high notes, her fine intonation, and the feeling which she throws into sacred music, contributed much to the effect of the performance. Her voice is as fine as ever, and her taste unchanged. Oratorio performance in England wants an impulse, and we look for her to give it in the masterpieces of Handel and Haydn, rather than in *Elijah*, which is a work of combination and of no great scope in airs and melodies. The hall was crowded, and the audience were highly gratified.

CHEPSTOW.—The fourth anniversary meeting of the Society for the Improvement of Church Music took place on the 17th July. In addition to the Services at the Church, a public meeting took place in the Bank-buildings (kindly lent by J. B. Snead, Esq.), a full account of which appears in the *Monmouthshire Beacon*. From the report we learn the continued efficiency of the Society in promoting improvement in the church music of the district; but that its effect could be much extended by having ampler funds at command. The number of members who took part in the choir shows a considerable increase—numbering sixty. Fenton Hart, Esq., in seconding the adoption

of the report, said—"One practical and pleasing advantage, then, to be derived by this society was that it induced them to know and to feel what was the object of Church Music—that it was a devotional part of the Worship of God—that in engaging in it they were experiencing that which was open to them as their highest privilege, which David himself not only engaged in, but which he has endeared to us by a beautiful collection of Poetry. While, therefore, they were doing that which they had reason to believe and know was pleasing to God, they were also doing that which must be pleasing to themselves. If they went to church merely to hear a beautiful anthem or a well chosen choir, they were then listening not worshipping; and it was of all things the most desirable that every person in a congregation should join in the musical services which he was as much called upon to do, if God had given him the ability and qualifications, as he was to join in making the responses. Some people pleaded inability, and were afraid of speaking out; but if a body of sound proceeded from every part of a church, if it was not confined to the organ, and if every one was doing his best, trifling inaccuracies would be lost in the general swell of sound. If people could not sing skilfully they could sing gently. If they speak loud, a great noise was produced without any devotional effect; but the chorus of small voices, all proceeding from heaven-turned hearts, would produce a sound which he was sure would not be unmelodious." The next anniversary is to take place at Tredegar, in June, 1852.

MUSIC AT MANCHESTER.—Musical matters here have been quiet since the close of the Concerts for the People, in March last. Your readers here, however, will doubtless be glad to learn the Vicars Choral of our Cathedral, Messrs. Stock, Anderson, and Womersley, assisted at the great gathering of the Cathedral Choirs, recently held in Westminster Abbey. The musical élite of this neighbourhood have just had their attention directed to the opening of the new organs,—one which has been built for St. Margaret's Church, Whalley Range, by Messrs. Kirtland and Jardine, was opened by E. J. Hopkins, Esq., of the Temple Church, London, who gave a morning and evening performance on the 6th ult. A numerous company were present on both occasions, including most of the professional gentlemen of the town, who manifested their warm appreciation of Mr. Hopkins' efforts. The exterior of the instrument is tastefully designed; and, for fulness, grandeur, and sweetness of its tones, has, perhaps, few equals in and around Manchester.—The other organ we have to notice is one erected by Messrs. J. and W. Holt, of Bradford, Yorkshire, at Christ Church, Cross Side. The builders are new to this neighbourhood; but, from the excellent manner they have acquitted themselves in this their first instrument here, we have reason to hope they will soon become better known. Dr. Gauntlett was engaged to display the powers of the instrument, assisted by the Choir of the Cathedral and others, under the direction of Mr. Womersley. We ought to have said, that B. Joule, Esq., one of our most spirited musical amateurs here, is the honorary organist of St. Margaret's; and we believe Mr. W. Holt, one of the builders, has been appointed to the situation of organist at Christ Church. A short time ago attention was directed to the state of our congregational singing in dissenting places of worship: a Mr. Waite was invited to lecture on the

subject, and undertook, we believe, to teach a mixed assemblage the principles of music in a short series of lessons. The effort failed; and now it is with some surprise we find it likely to be again agitated. We have among us sterling men of purely disinterested motives, who labour incessantly in the cause of promoting a true style of psalmody in right and acknowledged principles; and, if we had only *more Sharpes* and *Burys* in the community, we might then soon hope to witness our much desired results accomplished.—*From a Correspondent.*

WORCESTER FESTIVAL.—The one hundred and twenty-eighth anniversary meeting of the three choirs is to take place as usual on the 26th of August, and following three days. On Tuesday, a full Cathedral Service, with Tallis' *Preces* and *Responses*, Handel's *Dettingen Te Deum*, and *Jubilate*, with a selection of Anthems. On the other days, Handel's *Samson*, and the *Messiah*, with *Elijah* and part of Spohr's *Last Judgment*. At one of the evening concerts, the cantata, called *Fridolin*, by Mr. Frank Mori, which was produced at one of Mr. Hullah's monthly concerts, will be reproduced.

HUDDERSFIELD SACRED HARMONIC SOCIETY.—This society, which continues to prosper and flourish, evinced their gratitude to their late secretary by presenting him with a testimonial of respect, which consisted of a very elegant black ebony flute, enclosed in a rosewood box, and bearing the following inscription:—"Presented to Mr. C. Chapman, by the Huddersfield Sacred Harmonic Society, as a token of respect for his indefatigable exertions in the establishing and secretaryship of the above society. June 20th, 1851." It was presented by Mr. George Schofield, the present secretary, and after the usual formalities, several choruses from the works of Handel were performed by the members, and appropriately concluded a very gratifying evening.

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